

MAKTAB MUSIQA TA'LIMIDA O'QUVCHILARNI DIRIJORLIK AMALIYOTIGA O'RGATISHNING O'ZIGA XOS XUSUSIYATLARI

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METHODOLOGY FOR TRAINING STUDENTS IN CONDUCTING PRACTICE IN SCHOOL MUSIC EDUCATION

Abstract: Singing in a group (choir) in musical culture lessons in secondary schools is closely related to conducting. In this process, the teacher acts as the leader and conductor of the choir, and at the same time, one of the most important pedagogical tasks is to teach students to sing with an understanding of conducting actions, that is, to acquaint them with basic knowledge of conducting.

Key words: General school, musical culture, collective (choral) performance, conducting, simple, complex measures, conducting schemes, measures, 2/4, 3/4, 4/4, 6/8, staves, left and right hands, aftertaste, pause, facial expressions.

Introduction: The organization of "Music Culture" classes in secondary schools in accordance with the requirements of the program, the formation of the necessary knowledge, skills and qualifications in students in the theoretical and practical areas of musical art, the work of a music teacher as a qualified pedagogue, psychologist, music theorist, vocal, instrumental, choir conductor is considered a factor determining his professional competence. The organization of school music classes on the basis of activities is defined by its specific nature. Singing in a group plays an important role in these activities, and the majority of the lesson is devoted to this activity, in which students are required to know the rules of conducting, to understand and sing conductor's gestures, to conduct while singing, to use measurements while conducting, conductor's schemes, auf takt, to start playing, to finish playing, to use hands (right, left) to conduct, to express the body, head, legs, face (mimicry), to express various strokes - league, ligato, staccato in hand movements, as well as to be able to conduct works of different themes, genres, and characters, as specified in the standard requirements of the subject. Therefore, this article discusses the knowledge, rules, and methods of mastering conducting that students should acquire during school music lessons.

Literature analysis. The foundations of the art of conducting have a long history, and its roots developed in connection with the culture of Western Europe, with the

formation of the art of polyphonic music. The development of orchestral and opera performances played a major role in the natural need for the art of conducting, its formation as a science. The French composer Lully introduced the sound of percussion hitting the floor when conducting the orchestral performance into the practice of performance. Later, as a result of the conductors-composers conducting their works, the measurements, schemes, and rules of conducting were formed in a single system, and the conductor became a person who interpreted or controlled the musical work. The work of European classical composers played a particularly large role in the development and improvement of the technique of conducting. The introduction of music education in educational institutions led to the study of this art as part of the musical sciences. Since the group singing activity in the educational process cannot be without the guidance of a conductor, educational and methodological resources on conducting have been created for different stages of education. In Uzbekistan, the services of such choir conductors as S.A. Valenkov, Q. Mirzayev, R.E. Khublarov, B. Umidjanov, A. Hamidov, J. Shukurov, A. Sultanov, Sh. Yormatov deserve special recognition.

The book “Rules of Conducting” by A.M. Pazovsky, who lived and worked in Uzbekistan, covers the ideas of Russian and world composers on the art of conducting, their theoretical and practical instructions, and the tasks of the conductor in working with an orchestra and choir. Sh. Yormatov is considered a master who made a great contribution to the development of children's choral singing in Uzbekistan and the practice of working with children's choirs with his work.

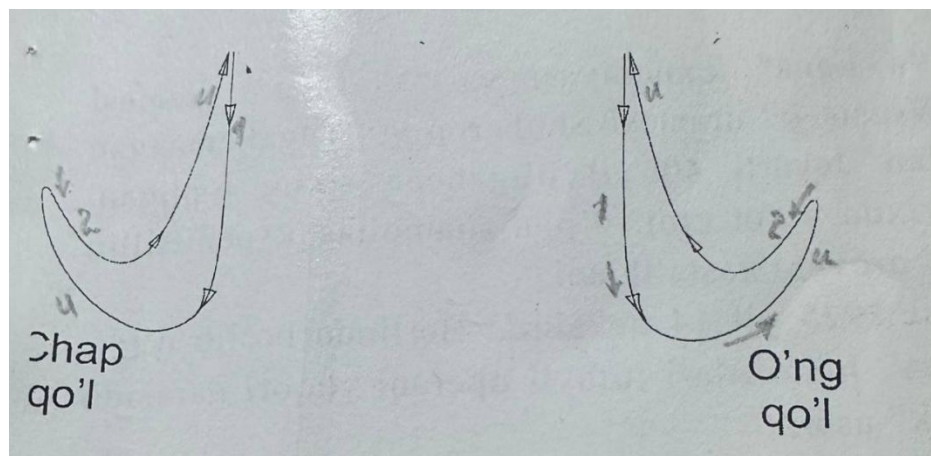
J. Shukurov's textbook "Conductorship", dedicated to the teaching of conducting in amateur choirs and higher education, describes the historical development of the art of conducting, along with theoretical rules, the main actions of conducting, and demonstrates them with practical examples. I. Kudratov's textbook "Conductorship" describes in detail the organization and management of a choir in school music education, the methods of the teacher's work as a choir director and conductor.

The research methodology was based on the Law of the Republic of Uzbekistan “On Education”, the Resolution of the President of the Republic of Uzbekistan dated November 17, 2017 “On measures for the further development of the Uzbek national art of naqom”, the Resolutions and orders of the Cabinet of Ministers of the Republic of Uzbekistan on science, education, cultural and educational education, the teachings of Eastern scholars on the role and importance of musical art in human development, as well as scientific and methodological works of scientists of our republic and advanced foreign countries on national pedagogy and educational methodology, applied pedagogical and psychological recommendations and conceptual approaches. Analysis and results. The first factor in group singing in the first grade is to accustom children to move in time to music. This will greatly help students in the future to form a rhythmic (even) coordination of conducting

movements. It should not be forgotten that being in tune with music is one of the important factors of conducting skills and qualifications.

At the next stage of conducting practice, students are taught to move their hands up and down in accordance with the musical piece, and they begin to perform exercises. In this case, the hands are moved freely, in a certain volume, forward, Since group singing in music lessons in secondary schools is a leading form of music education and upbringing, teaching students to understand and sing conductor's gestures in this activity is one of the important tasks of music education and upbringing. It is impossible to talk about any group performance without ensuring that students have the necessary understanding and knowledge of conducting practice. From the early stages of education, in the activity of singing (in school music education, students of one class are considered a team, that is, a choir, and singing is carried out in a collective choir style), students are given the first concepts of conducting actions[3].

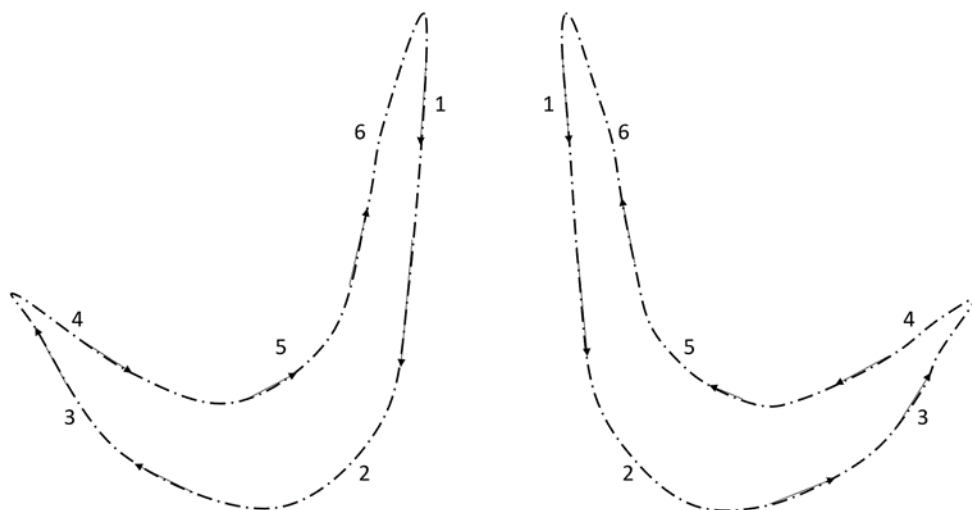
In school music lessons, the concepts given to students about conducting are primarily focused on their acquisition of the skills of giving rhythm by following the teacher's hand movements, feeling the content of the musical text, playing it, tapping the table with an object, and giving rhythm. After a certain sense of rhythm is formed in children (feeling the rhythm, rhythmic accompaniment to the musical work, singing according to the teacher's hand movements), they begin to be given the first lessons of conducting - the rules of conducting, conducting terms, and gestures. Among these, the concepts of "attention", "breathing" (before performing a song), auftakt, "starting a performance", "ending a performance" are explained through practical instructions. Children should initially acquire singing skills in accordance with these elements in the process of singing. Of course, the acquisition of these concepts together with the rules of singing gives good results when they are shown and explained in a practical way. Here, the teacher's exaggerated hand movements, facial expressions, rhythm, and actions that clearly express the pace are of great importance. We know that during the first and second quarters of grade 1, since students do not have written literacy, children sing the song following the teacher's voice, and at home, with the help of their parents and siblings, they learn and memorize it. Therefore, teachers' conducting gestures play a key role in determining the quality of students' singing in unison. The teacher's teaching students to sing in accordance with the "attention", "auf takt", "beginning of the performance", "completion of the performance" serves as the basis for conducting practice.



Exercises and songs are selected based on this scheme. Students independently perform movements to the conducting scheme. The textbook provides this understanding. Depending on the different measures (counts) of the chorus, the conducting hand movements also vary. For example, to a song in two-quarter measure, which is counted as “one-two”, the conductor moves his hands down and up. To ensure that the mastery of the conducting scheme is interesting and easy, various didactic game elements and didactic trainings can be used in the lesson within this topic. Didactic trainings can be conducted on topics such as “What measure is this?”, “How to conduct to this measure”, “Conduct by counting”. Children actively participate in such trainings, strive to demonstrate their knowledge. When teaching children to conduct, special attention should be paid to the movements of expressing strong and weak parts. It is necessary to instill in the student's mind that weak contributions include the task of preparing for the next contribution. Because, the last contribution (weak contribution) of the measure (scheme) is also the beginning of the next (strong) contribution.

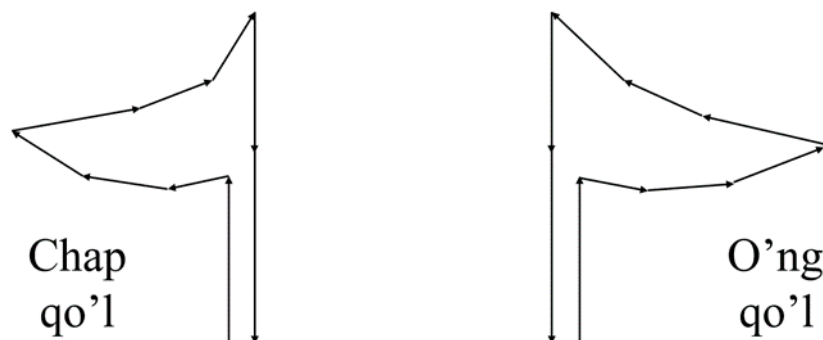
It is in the 3rd grade that information is given in the "repetition" column about the movements of conducting in 2/4 time. It is written in 2/4 time. F. Nazarov's song "My Shirt" is sung as a conductor[4]. Of course, the process is carried out in the manner of carefully observing the teacher's conducting movements and imitating him in performing conducting movements. In this process, the teacher monitors all students in the direction of the conductor, including the position of the hands, body, legs, the amplitude of hand movements, the speed of the hand measures, and the same smooth rhythm and tempo. After that, the next lesson will begin with the study of conducting movements for songs written in 6/8 time. Before studying conducting movements for 6/8 time, the teacher will explain the structure of the 6/8 time signature (a measure consisting of 6 quarter notes). He will explain that the conducting movement for such a measure is conducted in the same way

(scheme) as the movement for $\frac{2}{4}$ time signature.



Learning to conduct in $\frac{6}{8}$ time is initially done by saying the counts of the scheme out loud "down" (1,2,3), up (4,5,6), and performing hand movements evenly, in time, at a certain tempo. After that, the teacher sings one or two bars of the chosen song and demonstrates conducting, and the students repeat the teacher's movements. This is continued until all the students in the class have mastered the conducting movements to the same extent. If this process becomes too "protracted", the teacher should not allow the students to "get bored" and "weary" of repeating something, and it would be methodologically correct to suggest that they continue the conducting movements in this time together in the next lesson. The 3rd grade textbook recommends Mardon Nasimov's song "Garden of Peace" for conducting in $\frac{6}{8}$ time. It should not be forgotten that due to the psychological and physiological characteristics of primary school students, their "attention", "sensation", "memory", "musical hearing" (slux), and "musical perception skills" are not well developed, so it is difficult for them to immediately master the material covered in the lesson. Situations such as the fact that even one hour of lessons a week does not retain the knowledge learned today after a week require the music teacher to pay attention to the continuous repetition of each musical-theoretical and practical performance knowledge and concepts in each lesson. The authors of primary school music textbooks also expressed this "correct attitude in textbooks to the repetition of theoretical knowledge and concepts from the point of view of the correspondence of educational materials to the standards of children's mental development." After the conductor's movements in $\frac{2}{4}$ and $\frac{3}{4}$ time signatures are mastered to a certain extent with the help of a teacher, and after the teacher is convinced of this, the next stage of conducting practice is moved on. The next step is three-quarter time signature. In the process of conducting movements in three-quarter time signatures, students are given the following understanding: In addition to two-quarter time signatures, musical works also have three-quarter time signatures. Melodies created in this time signature are more likely to be danced to. Waltz music is an example

of this. When learning to conduct in three-quarter time, the following movement should be performed: in the first strong part, the hand movement goes from the top (after the beat) to the bottom.

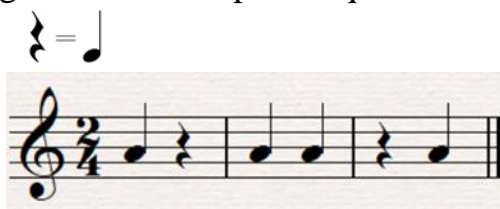


Based on this scheme, the hand movements are repeated several times. At the next stage of mastering the scheme, we sing the following song and conduct with our right hand in three-quarter time.


When teaching students the practice of conducting, the teacher must always remember the direct connection of theoretical knowledge with conducting. In the 1st quarter of the 3rd grade, students are given an understanding of pauses. What does a pause mean, what function does it perform in musical practice, how does it look, how is it written, and how to count it, the question of how to conduct pauses should also be taken into account, and students are given both theoretical and practical (demonstration, demonstration, practice, conducting bars where pauses occur in melodies) concepts.

The textbook says this about pauses: - pauses are used when it is necessary to stop or pause the sound at some point in a song or melody.

Just as notes have different lengths, pauses also have different lengths. Students are first given the concept of a quarter rest, which is equal to a quarter note.



Conducting a piece of music with a quarter rest. Conducting movements are made following the teacher's movements. During lessons on the topic of rests, an understanding of the half-quarter rest is given. A half-quarter rest is equal to a half-quarter note.

A quarter rest is written like this: 

A quarter-minute pause exercise is listened to, sung as a song, and conducted by the teacher. A piece written for children with quarter-minute pauses, for example. The song "Nisholda" given in the textbook is studied, and conducting practice is performed.

It is in this process that the 4/4 time signature, the conducting scheme for it, and the conducting movements are explained using the lesson's "return to previously covered and run and jump to the upcoming lessons" method (special method), and the teacher's performance is practically demonstrated. Of course, the concepts given are mastered by imitating the teacher's conducting movements in relation to the singing activity. The teacher, in turn, carefully monitors the students' every hand movement, conducting "setting", and "manual technique" during the process of singing and performing exercises in "solfeggio".

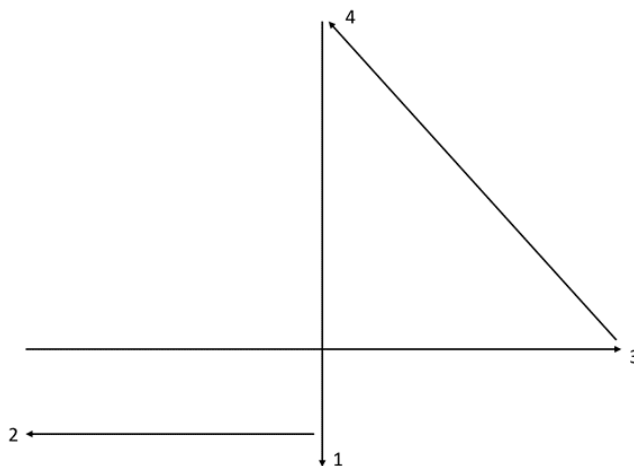
The 4/4 time signature is explained as follows. The 4/4 time signature is most often used in musical works such as anthems, songs, and marches. The number "4" at the top of this time signature means that there are four beats (quarter notes) in one measure, and the number "4" at the bottom means that each beat is equal to a quarter note. This is explained by the fact that of the four beats, the first beat is strong, the second beat is weak, the third beat is relatively strong, and the fourth beat is weak.



Although 4/4 time uses different beat lengths, their total must equal four quarter beats per measure.



4/4 time signature is sometimes denoted as "C". When conducting in 4/4 time signature, the hand movements are based on the following pattern. "One" is a hand movement from top to bottom, "Two" is a hand movement to the left, "Three" is a hand movement to the right, and "Four" is a hand movement up.



In conclusion, it is worth saying that in conducting, attention is paid to the expression of league, legato, fermato, reprise, dynamic signs in hand movements, etc. In order to strengthen the knowledge of conducting, determining the "time" measures, such as "what alteration signs are used in the example?", "what pauses are found in the example?", "conduct a pause example or work", "conduct a song with notes", "conduct a song with notes first, and then with words" are regularly completed.

In the 6th grade, conducting knowledge and concepts are continued at a consistent pace in the areas of conducting an exercise or song written in 2/4 time signature, conducting a melody, and singing notes with a clear, smooth, and pure sound. Attention is paid to the fact that the melodies and exercises listened to are in different time signatures and note lengths. In this process, students develop knowledge, skills, and competencies in not only conducting gestures and movements, but also in reading notes, solfeggio, and musical literacy.

Even in the 7th grade, knowledge and understanding of the art of conducting is limited to these three main dimensions of conducting. This is characterized by the criteria for the knowledge and skills of students in school music lessons.

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