



Skills For The Formation Of Conducting Skills In Choral Workshops In Students

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Annotation: the article considers the concept of conducting techniques as a necessary element of the conducting and choral preparation of the future music teacher. During the course of the lesson, methods and methods of working on conducting techniques were identified in the preparatory and initial stages of teaching conducting techniques.

Keywords: conducting techniques, conductor-choral training, conducting apparatus, methods and methods of teaching conducting techniques.

Talabalarda Xor Mashg'ulotlarida Dirijyorlik Mahoratini Shakllantirish Ko'nikmalari

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Annotatsiya: Maqolada dirijyorlik texnikasi kontseptsiyasi bo'lajak musiqa o'qituvchisining dirijyorlik va xor tayyorlashning zaruriy elementi sifatida ko'rib chiqiladi. Dars davomida dirijyorlik texnikasini o'rgatishning tayyorgarlik va boshlang'ich bosqichlarida dirijyorlik texnikasi ustida ishlash usullari va usullari aniqlangan.

Kalit so'zlar: Dirijyorlik texnikasi, dirijyor-xor mashg'ulotlari, dirijyorlik apparatlari, dirijyorlik texnikasini o'rgatish usullari va usullari



Аннотация: в статье рассматривается понятие техники дирижирования как необходимого элемента дирижерско-хоровой подготовки будущего учителя музыки. Раскрыты методы и приемы работы над техникой дирижирования на подготовительном и начальном этапе обучения технике дирижирования в процессе занятий п
Ключевые слова: Техника дирижирования, дирижерско-хоровая подготовка, дирижерский аппарат, методы и приемы обучения технике дирижирования.

The difficulty of teaching in a conducting class is explained by many experienced specialists from the perspective of several problems. Firstly, many students enter the faculty after graduating from music school, having received a basic musical education, and for the first time they discover the specifics of teaching conducting techniques, the basics of conducting art. Secondly, in addition to the data inherent in any musician - rhythm, memory, hearing - choirmaster activity requires the ability to create a unified emotional mood in the group, with the help of facial expressions and gestures to convey the figurative structure, content and character of a musical work. It is necessary to have a quick reaction, be persistent, strong-willed, and at the same time delicate and restrained. Thirdly, a music teacher must know the basics of vocal art, master the voice and piano. Choir class classes are of great importance for developing the vocal hearing of a future teacher-musician. In the process of these classes, skills such as accurate intonation, positionally even sound, clear diction, and the ability to ensemble both within one party and in multi-voice conditions are developed. The purpose of these classes is to gain experience working with an educational group, the opportunity to demonstrate leadership qualities, to be able to organize a choir, to force choristers to follow a thoughtful interpretation of the composer's plan in the work being performed, and most importantly, from the point of view of conducting training, to technically accurately and succinctly convey the main components of choral sonority in a working gesture. At the first



lessons in a choral conducting class, it is advisable to acquaint students with the stages of the history of this art, explain the importance of manual technique, facial expressions, the conductor's movements, the importance of developing the personal-volitional sphere for the professional development of the future teacher-musician. In the pedagogy of the conducting and choral performing field, the following sections of the study of the form of a choral work are distinguished: performing a choral score on the piano, singing choral voices, musical theoretical analysis of the score, conducting. Activation of the ability to perceive form can be facilitated by creative tasks aimed at:

1) to search (in performing a choral score on the piano and singing choral parts) for general performing and specifically vocal-choral means (tempo, dynamics, timbre, phrasing, the nature of sound management, agogics), depending on the required character, image, emotionally expressive or formative tasks;

2) in search of conducting and performing means and techniques (conductor's plane, the nature of the gesture depending on the nature of the specific requirements of musical development, dynamics, tempo, transmission of logical connections between phrases, identification of particular and general culminations, etc.), contributing to the adequate transmission of the content the significance of the work. Creative tasks can be the following: recitation of a literary text - emotionally, with expression; reading text with plastic intonation; selection of visuals for a given work, etc. Playing the score on the piano contributes to a better perception of a musical work and a more accurate analysis of its expressive, formative techniques in two cases:

1) when the score of the work being studied is not difficult to read from sight (slow or moderate tempo, simple meter and tonality, transparent, comfortable texture, homogeneous composition of performers) or, conversely, the score is quite complex, but the student has good skills in playing choral scores from a sheet;

2) when the composition is well known to the student (performed in a choir class, listened to at a concert, etc.). The important thing is that in parallel, the education of inner hearing and a clear sound representation occurs, without



which the holistic reproduction of a musical image is impossible. This is how one of the most difficult components in educating a music teacher is accomplished. In cases where a student does not have sufficient command of the instrument, mental intonation skills, reading of a choral work, it is advisable to use another way: listening to the work recorded or performed by a teacher (accompanist), teacher and student, etc. The disadvantage of this technique is that the student's perception will be dominated by the interpretation of the work by the teacher or accompanist. During your first lessons with students, you can use and alternate different types of sounds in exercises. For example, work with an accompanist alternates with internal hearing work.

As a rule, conducting to one's own singing is prohibited, because the choirmaster does not hear the real sound of the choir. But in the first lessons this is necessary, because... at the same time, a complex of problems is solved: pure intonation is achieved, the development of positionally even sound, the determination of semantic stresses, intonation or rhythmic difficulties. One of the effective teaching methods is conducting without an accompanist, when there is no external auditory support in the form of accompaniment. In this case, the student has to show all gestures exaggeratedly. You can also use the technique of conducting only with your head using facial expressions, eye expressions, accompanied by an accompanist. This technique develops the student's emotional expressiveness and forms the strong-willed qualities necessary for a choirmaster. In addition, it is very useful to observe the expressiveness of a gesture in everyday life, as well as to draw impressions from other forms of art, be it painting, sculpture, where the artist conveys emotions in poses, faces, and movements using his own means. It is recommended to turn to the art of acting, where the movement of the body and hands also play a significant role in conveying a reliable image. We can list the gestures used in conducting.

These are gestures that complement speech and are drawn from life practice: an inviting or offering gesture, a calling gesture, a pointing gesture, a dismissing gesture, a denial gesture, a refusing gesture, an "attention" gesture, a request gesture, a gesture of tension, tenacity. The definitions themselves are rather



arbitrary, but clearly characterize the physiology of gesture. It is possible to distinguish other groups of gestures - movements based on labor actions. The most striking gesture from this group is a blow, varying in strength and scope. These are also movements, like tossing sounds, floating gestures, movements of pulling, stretching, stroking, etc. It is worth drawing students' attention to the fact that timing, as such, is absent in the display of a children's song. The main thing is to show the moment of breathing, the general direction of movement of the melody (elements of plastic intonation), and with a deeper and denser gesture to show the emphasis in the phrase or the climax. A significant place is occupied by gestures that clearly convey the rhythmic and intonation structure of the melody. The most common are gestures in which each sound of a melody is shown with a separate gesture in space. The rhythmic side is usually conveyed by juxtaposing gestures at the same height.

Gestures that combine pitch and rhythm are effective. The common causes of stiffness and convulsive movements may vary, but they can be divided into physical and psychological causes. The first category includes general physical underdevelopment, inability to control one's own body, natural clumsiness, as well as heavy sports. In addition, you need to pay attention to facial expressions, which can also indicate tension in conducting in the form of a grimace, or, conversely, an expressionless, uninspired face. Many students in their first lessons do not want to show the expressiveness of the work through facial expressions, explaining this factor by the fact that during the performance they will immediately show the whole range of emotions. But, as a rule, this is a mistaken opinion, since facial expressiveness, like any emotional-muscular work, must be consistently trained. All the principles of a conductor's gesture are necessarily present in the working gesture - laconicism, graphic clarity, muscular freedom, impulse, energy of forward movement. All gestures aimed at expressiveness and brightness of the image transmission largely depend on the muscular freedom of the conductor's apparatus and ease of movement. Full control of your movements presupposes the correct and precise alternation of moments of tension and relaxation.



In the preparation of a future music teacher, conducting and choral training occupies an important place, as a necessary component of the training of a choir teacher, class and school choir director. It is carried out primarily in the class of choral conducting and reading choral scores. This discipline in the preparation of specialists in pedagogical education in the profile “Music Education” differs from others in the individual form of classes.

An important and necessary element of the conducting and choral training of a future music teacher is mastering conducting techniques. However, the established practice of training conductors-choirmasters has not yet overcome the established stereotypes of understanding conducting technique as the main task in this type of training.

The purpose of the discipline “Class of Choral Conducting and Reading of Choral Scores” is to develop in students a system of basic knowledge, abilities and skills in managing choral singing of children and adults, preparation for practical work with a choir.

The main objectives of the discipline are aimed at the formation of imaginative thinking and the development of students’ musical abilities, teaching them methods of mastering a vocal-choral work and searching for a conductor’s gesture that adequately reflects the “inner choir” created in the performance, improving various types of conductor activities (vocal and instrumental performance, conducting, analysis of choral scores in order to identify the artistic intent of the composer, poet, performing means of expression, the ability to develop a plan for rehearsal work with the choir, its analysis), training in professional skills of managing a choral group.

Based on the purpose and objectives of the discipline, as well as relying on existing research in this area, we consider it appropriate to highlight the following structural components in the conducting and choral training of a future music teacher: methodological, theoretical, methodological and technological. Conducting technique is included in the technological training of a future music teacher as an important means of managing choral performance, and includes: the basic principles of staging the conductor’s apparatus, the



ability to convey the metro-rhythmic organization of music, tempo, dynamics, sound science and the nature of sound production, the performance of outacts, etc.

Some musicians understand conducting technique as a means of embodying a musical image in gestures, a means of expressing the content of a musical work (S.A. Kazachkov, A.P. Ivanov - Radkevich, I.A. Musin, K.A. Olkhov). For example, K.A. Olkhov understands conducting technique as purposefulness, timeliness (sharp rhythmicity), rationality (absence of unnecessary movements) and precision of conductor's gestures, i.e. such mastery of the conductor's apparatus when the conductor achieves maximum precision in performance with the least expenditure of physical energy.

Other conductors (I.V. Razumny, M.I. Kanerstein) understand conducting techniques as techniques for controlling a choir or orchestra performing a piece of music.

Still others, in defining the concept of "conducting technique," combine both expressive and managerial functions. K.B. Bird understands conducting technique as mastery of the conductor's system of gestures, which ensures that the choir and orchestra can clearly identify the artistic intentions of the director and the ability to control the performance.

The definition of the concept of "conducting technique" includes not only techniques for directing a choir or orchestra, but also understanding it as a means of embodying a musical image in gestures, a means of expressing the content of a musical work.

According to L.A. Bezborodova, when mastering conducting techniques, puts forward two tasks: mastering conducting techniques and selecting gestures to embody a musical image [1, p. 36]. This only confirms the well-known thesis that conducting technique, as one of the most important forms of manifestation of the performing process, cannot exist, much less be studied, on its own; it is only a means of revealing specific musical content, a means of influencing performers.



Thus, mastering conducting techniques includes a whole range of skills acquired by students and future music teachers.

Conventionally, work on conducting technique can be divided into stages: preparatory, initial (1st year), main (2-3 years) and final (4th year).

The preparatory stage is aimed, first of all, at preparing the conductor's apparatus (body, arms, legs, head) to master the conducting technique, familiarization with the conductor's apparatus and its capabilities in displaying the performing image of the work, with the conductor's gesture and its properties, with the elements of the conductor's gesture, principles of conducting movements.

At the initial stage, the program of the discipline "Class of Choral Conducting and Reading Choral Scores" provides for the development of conducting techniques in different meters: introduction and removal of sound on different beats, methods of transmitting rhythmic patterns, sound engineering, showing fermatas, etc.

At the main stage of training in conducting technique, the emphasis in the program is on improving the skills and abilities acquired at the initial stage, as well as mastering more technically complex techniques for controlling choral sound. For example, conducting in more complex tempo, rhythmic and dynamic conditions, fragmenting and enlarging parts of the conductor's scheme, conducting at very slow and very fast tempos, etc.

The final stage of mastering conducting techniques is aimed at solving performance problems using various conducting techniques in opera scenes, works of large form, including the development of skills in covering large works, a bright and expressive display of musical development in them.

Thus, the most important stages of work on conducting technique should be considered preparatory and initial. It is on them that all the basic practical skills and abilities in conducting technique are laid and formed. Let's consider the basic methods and techniques of working on conducting techniques at the preparatory and initial stages of work.



In music pedagogy, considerable experience has been accumulated in the use of creative methods of training a music teacher. For example, V.L. When analyzing a choral work, Zhivov suggests using problem-search tasks: How to convey with gesture the features of the phrasing of a choral work? or: What techniques can be used to influence changes in the timbre coloring of a sound? [2, p. 222]. The method of whitewashed text by E.K. is widely known. Seth, when the student is asked to determine the nature of the sound, the style of the piece, phrasing, tempo, nuances, vocal performance, breathing, and even compose the text. Such tasks contribute to the development of auditory analysis skills, activate musical and creative thinking, and contribute to the development of independent cognitive activity.

To prepare a future music teacher for practical work with a choir, it is important to constantly connect classes in the choral conducting class with work in the choir class. It is necessary at all stages of conductor training to include in classes the development of techniques for working with a choir. For example, the technique of “programmed errors”, which consists in the failure of the accompanist or teacher to follow the necessary instructions in choral scores when they are performed and conducted by a student. This contributes to the development of auditory response, acquisition of skills and techniques for rehearsal work with the choir. In preparing a music teacher-choirmaster, it is necessary to develop the ability to imagine the sound of a choral part and the choir as a whole. To this end, a lot of attention in the choral conducting class is paid to working with the score. This type of work uses many techniques aimed at developing hearing and auditory attention, self-control, musical thinking, etc. For example, simultaneously playing a melody on an instrument, singing it and timing it. The solution developed by E.A. meets these objectives. Krasotina’s method of mentally singing choral parts and including singing aloud at the teacher’s sign.

A useful technique is to listen to and analyze the choral sound in a recording. To expand your general and musical horizons, you can use familiarity with works of literature and fine art that correspond to music. Such techniques create



conditions for students to develop generalized musical images and a creative approach to performance.

To develop the independence of a future music teacher, it is possible to use modeling of the rehearsal process, creating and solving pedagogical situations that arise in practical vocal and choral work. In music pedagogy, methods of dissected analysis and the method of comparative characteristics are used to develop creative artistic and practical activity. These methods are aimed at identifying the relationship and mutual influence of music and text in a choral work and the features of rhythm, intonation and other expressive means of music.

Thus, despite the fact that the process of conducting and practical work with the choir represents a creative process, and it contains a problematic situation, its mastery is impossible by methods of theoretical study and practical consolidation of samples. Such methods and techniques of training are necessary in which the future music teacher would develop the ability to creatively solve musical performance problems.

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