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MAKTABGACHA  
VA MAKTAB  
TA'LIMI VAZIRLIGI



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Milliy Pedagogika  
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- 13.00.00 Pedagogika fanlari
- 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
- 13.00.03 Maxsus pedagogika
- 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
- 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
- 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
- 13.00.07 Ta'limda menejment
- 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
- 13.00.09 Ijtimoiy pedagogika
- 07.00.00 Tarix fanlari
- 19.00.00 Psixologiya fanlari
- 01.00.00 Fizika-matematika fanlari
- 02.00.00 Kimyo fanlari
- 03.00.00 Biologiya fanlari
- 09.00.00 Falsafa fanlari
- 10.00.00 Filologiya fanlari
- 11.00.00 Geografiya fanlari

# M

# AKTABGACHA VA AKTAB TA'LIMI

Pedagogika, psixologiya fanlariga ixtisoslashgan ilmiy jurnal



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# PEDAGOGICAL FACTORS IN ENHANCING PERFORMANCE SKILLS IN A CHORAL ENSEMBLE

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**Abstract:** This article examines the main technical shortcomings encountered in the process of properly setting up the conducting apparatus, as well as ways to eliminate them. In particular, the negative impact of excessive tension in the shoulder, neck, back, and arm muscles, as well as insufficient freedom of the hands, on conducting gestures is analyzed from scientific, theoretical, and practical perspectives. The importance of muscle freedom, physical training, and gymnastic exercises in the formation of conducting technique is substantiated. Special attention is given to the analysis of the choral score, in-depth artistic and technical study of a musical work, and the formation of the conductor's performance plan. The exercises and recommendations presented in the article contribute to improving the professional skills of future conductors and ensuring freedom and precision of movement.

**Key words:** conducting apparatus, muscle freedom, shoulder and arm movements, conducting technique, gymnastic exercises, choral score analysis, performance plan, artistic image.

**Annotatsiya:** Mazkur maqolada dirijorlik apparatini to'g'ri shakllantirish jarayonida uchraydigan asosiy texnik kamchiliklar hamda ularni bartaraf etish yo'llari yoritib berilgan. Xususan, yelka, bo'yin, orqa va qo'l mushaklarining haddan tashqari zo'riqishi, shuningdek, qo'l panjalarining yetarli darajada erkin bo'lmasligi dirijorlik imo-ishoralariga salbiy ta'sir ko'rsatishi ilmiy-nazariy va amaliy jihatdan tahlil qilingan. Dirijorlik texnikasini shakllantirishda mushaklar erkinligi, jismoniy tayyor-garlik hamda gimnastik mashqlarning ahamiyati asoslab berilgan. Shuningdek, xor partiturasini tahlil qilish, musiqiy asarni badiiy va texnik jihatdan chuqur o'rganish hamda dirijorning ijrochilik rejasini shakllantirish masalalariga alohida e'tibor qaratilgan. Maqolada keltirilgan mashqlar va tavsiyalar bo'lajak dirijorlarning professional mahoratini oshirish, harakatlarning erkinligi va aniqligini ta'minlashga xizmat qiladi.

**Kalit so'zlar:** dirijorlik apparati, mushaklar erkinligi, yelka va qo'l harakati, dirijorlik texnikasi, gimnastik mashqlar, xor partiturasini tahlil qilish, ijrochilik rejasini, badiiy obraz.

**Аннотация:** В статье рассматриваются основные технические недостатки, возникающие в процессе правильного формирования дирижерского аппарата, а также пути их устранения. В частности, с научной, теоретической и практической точек зрения анализируется негативное влияние чрезмерного напряжения мышц плеч, шеи, спины и рук, а также недостаточной свободы кистей на дирижерские жесты. Обосновывается значение мышечной свободы, физической подготовки и гимнастических упражнений в формировании дирижерской техники. Особое внимание уделяется анализу хоровой партитуры, углубленному художественно-техническому изучению музыкального произведения и формированию исполнительского плана дирижера. Представленные в статье упражнения и рекомендации способствуют повышению профессионального мастерства будущих дирижеров, обеспечивая свободу и точность движений.

**Ключевые слова:** дирижерский аппарат, мышечная свобода, движения плеч и рук, дирижерская техника, гимнастические упражнения, анализ хоровой партитуры, исполнительский план, художественный образ.

## INTRODUCTION

The role of the conductor in the art of musical performance is incomparable, and the artistic content of a musical work, the quality of its performance, and the harmonious activity of the ensemble are closely related to the professional skills of the conductor. One of the key factors forming the foundation of the art of conducting is the correct formation and free use of the conducting apparatus. The conducting apparatus represents a system of harmonious, free, and expressive movements of the hands, shoulders, neck, upper body, and arms, through which the musical content of the work is conveyed to the performers.



We recommend the use of certain exercises during training. One of them is the “Circle” method, in which students sit in a circle and perform various exercises <sup>[1]</sup>. Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts aimed at the development of culture and the arts <sup>[2]</sup>. In particular, these include the Resolution of the President of the Republic of Uzbekistan No. PD-3391 of November 17, 2017, “On Measures to Further Develop the Art of the Uzbek National Makom”; the Resolution of May 30, 2019, “On the Organization of the Activities of the State Museum-Reserves ‘Sarmishsay’, ‘Shakhrisabz’, ‘Termez’, and ‘Kokand’”; the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21, 2020; the Resolution “On Measures to Further Increase the Efficiency of Fine and Applied Arts” No. PD-4688 of May 26, 2020; and the Culture Decree No. PD-6000 of May 23, 2020 <sup>[3-4]</sup>.

Practical experience shows that, especially among performers who are just beginning their conducting careers, a number of technical shortcomings arise during the process of forming the conducting apparatus. Among the most common are stiffness in the shoulder area, insufficient freedom of the muscles of the hands and arms, as well as tension and uncertainty of movements. Such shortcomings reduce the expressiveness of conducting gestures, hinder the full disclosure of musical ideas, and are particularly evident in the performance of polyphonic works and passages marked forte.

Therefore, the formation of the conducting apparatus requires a comprehensive approach not only from musical and pedagogical perspectives, but also from physiological and psychological viewpoints. Special physical and gymnastic exercises are of great importance in ensuring muscle freedom, unlocking the body’s natural movement capabilities, and consciously mastering conducting technique. This article highlights issues related to the correct formation of the conducting apparatus, the elimination of existing technical shortcomings, and the development of the conductor’s performance skills through a deep analysis of the choral score from scientific, theoretical, and practical perspectives.

The strength of this approach lies in its call for the development of music not only through emotional experience, but also through the application of science and scientific thinking <sup>[5]</sup>. Scientific research in the art of conducting, particularly on the formation of the conducting apparatus, occupies an important place in music pedagogy and performance methodology. An analysis of the literature in this field shows that conducting technique is formed through the integral unity of musical thinking, physical freedom, and psychological stability.

The theoretical foundations of conducting technique are extensively addressed in the works of Ilya Musin. According to his scientific and methodological views, the conductor’s hand movements should not be mechanical, but rather a direct expression of musical thought. The author regards freedom of the conducting apparatus as the primary factor in revealing the artistic content of a work and emphasizes that relaxed shoulder and arm muscles ensure the accuracy and smoothness of gestures <sup>[6, p. 18]</sup>.

In his studies on music pedagogy and choral art methodology, Boris Asafyev pays particular attention to the artistic essence of musical intonation and the performance process. In his view, the conductor should not only hear the music, but also “feel” it through the body. This requires natural and free movement of the conducting apparatus. Asafyev’s scientific views substantiate the inseparable connection between the conductor’s gestures and musical content <sup>[7, p. 11]</sup>.

In the literature on choir methodology, Vladimir Sokolov emphasizes that analysis of the choral score is the conductor’s primary professional task. The author highlights the necessity of identifying technical, vocal, and artistic difficulties in advance during the process of working on the score. According to his research, insufficiently analyzed works lead to random conducting gestures, which negatively affect performance quality <sup>[8, p. 20]</sup>.

In scientific sources on physiology and psychology, Ivan Pavlov’s doctrine of higher nervous activity serves as an important theoretical foundation. According to this doctrine, any movement is reflexive in nature and is reinforced by habits formed over long periods. Therefore, eliminating technical shortcomings in the conductor’s apparatus requires systematic exercises and a conscious approach <sup>[9, p. 24]</sup>.

In the literature on physical education and muscle freedom, it is emphasized that all muscles in the human body function in close interconnection. These sources scientifically demonstrate that relaxed muscle work ensures lightness, accuracy, and balance of movement. These views confirm the necessity of using special gymnastic exercises in conducting practice.

## LITERATURE REVIEW

The development of performance skills in a choral ensemble is closely connected with the pedagogical competence and conducting technique of the conductor. In studies on conducting art, Ilya Musin emphasizes that conducting technique should be understood as an integral unity of musical thinking, physical freedom, and psychological control. According to his concept, conducting gestures must not be mechanical, but should directly reflect musical meaning and artistic intention. Boris Asafyev, focusing on musical intonation and form,

substantiates that the conductor's movements are inseparably linked with the artistic content of music, and only through free and meaningful gestures can a convincing choral performance be achieved.

Research on choral methodology highlights the decisive role of score analysis in shaping performance quality. Vladimir Sokolov considers in-depth analysis of the choral score a primary professional task of the conductor, allowing for the early identification of vocal, technical, and expressive difficulties. Gennadiy Dmitrevskiy further develops this idea by emphasizing the importance of balance between choral voices, collective sound organization, and the conductor's ability to manage ensemble coordination. These methodological principles directly influence the effectiveness of pedagogical work in choral ensembles and contribute to the improvement of performers' technical and artistic skills.

From a pedagogical and psychological perspective, the works of Ivan Pavlov and Lev Vygotsky provide a scientific basis for understanding the formation of stable conducting skills. Pavlov's theory of higher nervous activity explains the reflexive nature of movement and the role of systematic practice in eliminating technical shortcomings. Vygotsky's pedagogical ideas stress the importance of conscious learning and internalization of skills. Konstantin Stanislavskiy's views on muscle freedom and bodily awareness further support the necessity of physical and psychological readiness in conducting practice. Contemporary Uzbek scholars, including Bakhodir Akhmedov and A. B. Sayfiddinovich, expand these theoretical foundations by demonstrating that modern pedagogical approaches, interactive methods, and national artistic values play a significant role in enhancing performance skills within choral ensembles.

## RESEARCH METHODOLOGY

According to the sciences of human anatomy, physiology, and psychology, all parts of the human body and all muscles are interconnected, and their movements are controlled by the central nervous system. Therefore, previously acquired skills and habits cannot always be abandoned immediately. For this reason, the elimination of technical shortcomings should begin with achieving complete muscle freedom. This can be accomplished through the regular performance of specific gymnastic and physical exercises, which allow for the correct use of conducting technique.

In the process of correcting the conducting apparatus, training sessions are conducted twice a week for 45 minutes. To bring the shoulder area into a free position, exercises aimed at muscle relaxation are recommended. One exercise involves sitting comfortably on a chair with the shoulder area resting against the back support, arms and legs freely lowered, and feet resting on the floor in a bent position. The muscles should be relaxed, creating a feeling of calm and rest. Then, the hands are raised and placed on the knees <sup>[10, p. 42]</sup>. If the muscles are sufficiently relaxed, the hands should slowly fall back onto the knees. Achieving complete relaxation may be difficult at first, and attention should be paid to ensuring that movements are performed freely, lightly, and within a single plane. The hands should remain fully relaxed, the wrists lowered, and the elbows slightly bent in a semicircular position.

This exercise, initially performed while sitting, should then be repeated in a standing position. The individual should stand upright and freely, without tension: the legs positioned close together, arms aligned with the body. The arms are then raised fully above the head and released downward with the sensation that they do not belong to the body <sup>[11, p. 18]</sup>. As the arms are lowered, the head also bends forward. This exercise is performed first with one arm, then with the other, and finally with both arms simultaneously. The same techniques applied in the seated position can be used in the standing position.

To relax the shoulder blades and arm muscles, it is important to achieve a general state of relaxation. To experience a sensation of "flight," the "wheel" exercise is performed using circular hand movements. With the arms freely lowered along the body, they are calmly and evenly raised above the head in a straight plane, forming a circle in the air. This circular motion should be repeated several times, ensuring that the arms do not become fatigued. The exercise is first performed with one hand, then with both hands together, initially at a slow pace and gradually increasing speed. Throughout the exercise, breathing should remain controlled, even, and smooth.

Performing this exercise to the sound of waltz music, counted as "one, two, three," also produces positive results. The "spinning wheel" exercise may involve rotating the arm from the shoulder, then using half-arm movements from the elbow, and finally rotating only the wrist. The exercise is performed in circular motions both forward and backward. Subsequently, the hand movements are alternated: the right hand supports the left, and vice versa, while circular movements are executed with one hand at a time. This exercise facilitates the coordinated movement of all parts of the arm and supports the mastery of conducting techniques such as freedom of shoulder, forearm, and wrist movement, as well as the accuracy and fluency of conducting gestures <sup>[12, p. 45]</sup>.



Such exercises vary in type, and their selection depends on the conductor. Moreover, conductors may design their own exercises based on their understanding of physical training principles. For this reason, a list of books related to physical culture has been included in the references. Familiarity with these sources provides conductors with sufficient understanding of how to sense the weight of the hand necessary for maintaining the conducting apparatus, how to experience freedom of movement, and how to control muscle expression. The most important aspect is the systematic and independent work on oneself, selecting exercises that emphasize freedom, strength, flexibility, and mobility of the conductor's hands and limbs.

## ANALYSIS AND RESULTS

The conductor's preparatory work begins with the ability to analyze the choral score (the totality of all voices in a choral work) in every detail, since the ability to demonstrate a convincing performance is always based on confidence and trust in one's own artistic judgment.

First, score analysis begins with a thorough study of the musical and artistic work and the ability to form a clear mental image of it. Second, analysis of the score is necessary in order to identify technical and vocal aspects, as well as potential difficulties that may arise in choral performance. Third, on the basis of this analysis, the conductor develops a performance plan and clearly determines the expressive means required for its practical realization. The conductor must possess the most complete possible knowledge of the work.

Independent work on the score can be conditionally divided into four main components: the vocal (singing) part, the accompaniment part, annotation of the work (analysis and interpretation), and, finally, conducting. All these components are naturally interconnected. The first is aimed at the gradual deepening of the essence of the work, while the third is directed toward forming a general understanding of its main artistic images. In the fourth stage, the choice of conducting gestures is determined and all necessary conducting tools are selected. Together, these components reveal the artistic content of the score, and ensuring their logical unity should remain the focus of attention.

Playing choral voices, chords, and the full score on the piano, as well as analytical work, form the basis of conducting preparation. Conducting skills are often acquired through external reference and imitation; however, in such cases, what is learned in one work may not be directly transferable to another. This principle applies not only to conducting, but also to other aspects of working on a musical composition. Therefore, methods of consciously studying the choral score are especially valuable for future professional practice. The result of such work is the ability to respond emotionally to music, to understand the ideological and artistic images embodied in the work, and to perceive the composer's creative intention.

The first stage of working with a choral score involves its visual perception and study through inner hearing, that is, the imaginative reconstruction of the musical text and mental singing of the vocal parts. Visual perception allows the conductor to determine the type and form of the choir, identify the range of choral voices, the tonal plan, the principal key, the tempo, the manner of voice entry, as well as the composer's remarks and performance indications. Such analysis contributes to understanding the ideological meaning of the work and the uniqueness of its poetic text.

## CONCLUSION AND RECOMMENDATIONS

The student must also be able to memorize and accurately read the literary text, comprehending it expressively. Equally important is familiarity with the composer's creative output, knowledge of the history of the work's creation, and listening to other compositions by the same author. All of this contributes to a deeper understanding of the musical work.

Verification of a piece performed with choral accompaniment may be carried out by transposing choral voices upward or downward, transferring the accompaniment from one part to another, from one voice to another, and combining choral and instrumental performance by simultaneously playing individual voices of the score. In the process of studying the score, a general impression of the tempo is formed, the structural sections (phrases) of the work are identified, and the climax of the composition is determined, both as a whole and within its individual parts.

The ability to describe and expressively demonstrate these elements depends largely on the experience accumulated over the years. Through experience, each conductor develops an individual conducting style, as well as the ability, skill, and artistic potential required for expressive and convincing performance.

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- 13.00.00 Pedagogika fanlari
  - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
  - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
  - 13.00.03 Maxsus pedagogika
  - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
  - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
  - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
  - 13.00.07 Ta'limda menejment
  - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
  - 13.00.09 Ijtimoiy pedagogika
  - 07.00.00 Tarix fanlari
  - 19.00.00 Psixologiya fanlari
  - 01.00.00 Fizika-matematika fanlari
  - 02.00.00 Kimyo fanlari
  - 03.00.00 Biologiya fanlari
  - 09.00.00 Falsafa fanlari
  - 10.00.00 Filologiya fanlari
  - 11.00.00 Geografiya fanlari



# MAKTABGACHA VA MAKTAB TA'LIMI

**Mas'ul muharrir:** Ramzidin Ashurov

**Ingliz tili muharriri:** Murod Xoliyorov

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