



The Role of Composers and Teachers in the Development of the Genre of Choral Conducting

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Received 19th Nov 2023, Accepted 21th Dec 2023, Online 27th Jan 2024

Summary

An important role in the conducting process is played by the conductor's face, his eyes, and facial expressions. Modern conducting requires from the conductor musical theoretical training, fine ear, good musical memory, as well as active, purposeful will. A conductor must be able to combine the individualities of individual musicians in the process of conducting, directing all their efforts to the implementation of their performing plan.

Keywords: Conductor, gesture, musician, choir, orchestra, novelty, singing voices.

The conductor's face, his gaze, and facial expressions also play an important role in the conducting process. Modern conducting requires the conductor to have musical theoretical training, a keen ear, good musical memory, as well as an active, focused will.

Conducting (from the French *diriger* - to direct, manage, manage), one of the types of musical performing arts, leading a group of musicians (orchestra, choir, ensemble, opera or ballet troupe, etc.) in the process of preparation and during public performance them a piece of music. Conducting is carried out by the conductor. He ensures ensemble harmony and technical perfection of performance, strives to convey to the group of performers his artistic intentions, his understanding of the work, the art of conducting is based on a specially developed system of hand movements. [1. C.42-48]

In the field of choral conducting, the tradition of outstanding masters who emerged from the pre-revolutionary choral school, A.D.Kastalsky, P.G.Chesnokov, A.V.Nikolsky, N.M.Danilin, A.V.Aleksandrov, A.V.Sveshnikov, successfully continued by students of Soviet conservatories G.A.Dmitrievsky, K.B.Ptitsa, V.G.Sokolov, A.A.Yurlov and others. The conductor must be able to unite the individualities of individual musicians in the process of conducting, directing all their efforts to the implementation of his performing plan. Based on the nature of their influence on the group of performers, conductors can be divided into two types.

The first of them is a "conductor-dictator"; he unconditionally subordinates the musicians to his will, his own individualities, sometimes despotically suppressing their initiative. A conductor of the opposite type never strives to ensure that the orchestra's artists blindly obey him, but tries to bring his performance to fruition. plan to the consciousness of each performer, to captivate him with his reading of the author's intention. Most conductors combine traits of both types to varying degrees. [2.C.86]

The origins of art can be traced back to ancient times. In the early stages of the development of folk choral practice, conducting was carried out by one of the singers - the lead singer. In ancient times (Egypt, Greece) and in the Middle Ages, the control of a church choir was often carried out through cheironomy - a system of conditioned hand movements. In the 15th century With the complication of polyphony, the development of orchestral playing and the need that arose in connection with this for a more clear rhythmic organization of the ensemble, a method of conducting with the help of a battuta (stick; from Italian battuta, literally - blow), which consisted in "beating a beat," developed. [3. C.221-224]

With the establishment of the general-bass system (17th-18th centuries), the musician who performed the general-bass part on the harpsichord or organ (usually the author of the music) began to conduct - by his own performance, as well as by making instructions with his eyes, head, finger or tapping foot rhythm. In the 18th century in ensembles the importance of the first violinist (accompanist) grows. He helped the conductor control the ensemble with his very playing, and at times he stopped playing and used the bow as a trampoline. This practice gave rise to what is known as double conducting. When performing large vocal and instrumental works, in some cases the number of conductors reached five. From the 2nd half of the 18th century, as the general bass died out, the violinist-accompanist gradually became the sole leader of the ensemble. This method of conducting was preserved for a long time into the 19th century. in ballroom and garden orchestras, small ensembles. In the 20th century sometimes used when performing music of the 17th and 18th centuries. [4.C.312]

From the beginning of the 19th century. The development of symphonic music, the expansion and complication of the composition of the orchestra required the liberation of the conductor from participation in the general ensemble, focusing all his attention on conducting. The conductor's baton gradually replaces the bow. It was introduced into practice by I.Mosel (1812, Vienna), K.M.Weber (1817, Dresden), L.Spohr (1817, Frankfurt am Main). One of the founders of modern conducting (along with L.Beethoven and G.Berlioz) was R.Wagner.

Since the time of Wagner, the conductor, who previously stood at his desk facing the audience, turned his back to it, which ensured the most complete contact between him and the orchestra artists. A modern type of conductor-performer, who is not also a composer, is gradually emerging. The first performing conductor to gain international recognition was H. von Bülow. Among the outstanding foreign masters of the art of conducting of the late 19th and early 20th centuries are H. Richter, A. Nikisch (Hungary), F. Motl, F. Weingartner, R. Strauss (Germany), G. Mahler (Austria), and subsequent decades - A.Toscanini (Italy), B.Walter, W.Furtwängler, O.Klemperer (GDR), C.Munsch (France).

Choir (ancient Greek χορός - crowd) - a choral group, a singing group, a musical ensemble consisting of singers (choristers, choir artists); the sound of human voices together. A choir differs from a vocal ensemble (vocal trio, quartet, quintet, etc.) by the presence of at least two (according to P.Chesnokov, three) or more people performing the same part. [5. C.221]

The choir is led by a conductor or choirmaster. The leader of a church choir is called a regent. Most often, the choir includes four choral parts: sopranos, altos, tenors, basses. But the number of parts is, in principle, not limited, since each of these main parts can be divided into several relatively independent parts (this phenomenon among musicians is called division): in Vasily Titov's partes concerts there are 12 or more choral parts; Stabat Mater by Krzysztof Penderecki is written for a triple choir of 16 voices each (for a total of 48 choral parts).

The choir can sing with or without instruments. Singing without accompaniment is called singing. Instrumental accompaniment can include almost any instrument, one or more, or an entire orchestra. As a rule, during choir rehearsals, in the process of learning a piece written for a choir and orchestra, the orchestra is

temporarily replaced by the piano; The piano is also used as an auxiliary instrument when learning a cappella choral works. [6.P.98-99]

“The human voice is the result of the coordinated work of the entire vocal apparatus,” wrote Manuel Garcia, the greatest teacher of the 19th century (1805-1908).

The vocal apparatus is a complex system that includes many organs. The larynx plays a major role in sound production. A relaxed, free position of the larynx is considered the most “favorable” for singing. Here, the air pushed out by the lungs meets the closed vocal cords on its way and causes them to vibrate.

Vocal cords can be long or short, thick or thin. Laryngologists have found that the ligaments of low voices are longer than those of high voices (however, Caruso, a tenor, had bass ligaments). The vibrating vocal cords produce a sound wave. But in order for a person to pronounce a letter or word, the active participation of the lips, tongue, soft palate, etc. is necessary. Only the coordinated work of all vocal organs transforms simple sounds into singing. [7.P.54]

The nasal cavity also plays an important role. Together with the paranasal sinuses, it takes part in the formation of the voice. Here the sound is amplified, it is given a unique sonority and timbre. For the correct pronunciation of speech sounds and the timbre of the voice, the condition of the nasal cavity and paranasal sinuses is of a certain importance. It is their individuality that gives each person a unique timbre of voice.

It is interesting that the cavities in the front part of the human skull fully correspond in their purpose to the acoustic vessels walled up in ancient Roman amphitheaters, and perform the same functions as natural resonators. The mechanism of correct voice formation is based on the maximum use of resonance. A resonator is primarily a sound amplifier. The resonator amplifies the sound, requiring virtually no additional energy from the sound source.

Skillful use of the laws of resonance makes it possible to achieve enormous sound power up to 120-130 dB, amazing tirelessness and, on top of this, ensures the richness of the overtone composition, individuality and beauty of the singing voice. In vocal pedagogy, there are two resonators: the head and the chest. Above we talked about the head resonator. The lower, chest resonator gives the singing sound lower overtones and colors it with soft, dense tones. Those with low voices should use the chest resonator more actively, and those with high voices should use the head resonator. But for each voice it is important to use both chest and head resonators. [8.]

The German teacher Yu. Gey believes that “the connection of the chest and head resonators is possible with the help of a nasal resonator, which he calls the “golden bridge.” Breathing is the energy system of the singer's vocal apparatus. Breathing determines not only the birth of sound, but also its strength, dynamic shades, to a large extent timbre, pitch and much more.

In the process of singing, breathing must adjust and adapt to the work of the vocal cords. This creates the best conditions for their vibration, maintains the air pressure that is needed for a particular amplitude, frequency of contractions and tightness of closure of the vocal cords. Maestro Mazetti considered “a necessary condition for singing to be the ability to consciously control breathing.”[9.P.144]

Breathing associated with singing is important for a singer. The main thing for a singer is not the force of breathing, not the amount of air that his lungs take in, but how this breath is held and expended, how exhalation is regulated during singing, that is, how its work is coordinated with other components of the vocal apparatus. Learning to sing beautifully and correctly is not easy. A singer, compared to other performing musicians, has difficulty in self-control. An instrument for sound reproduction - the vocal apparatus is part of his body, and the singer hears himself differently from those around him. During training, the resonator and

other sensations associated with singing turn out to be new and unfamiliar to him. Therefore, a singer needs to know and understand a lot.

“Singing is a conscious process, and not spontaneous, as many believe” - E.V.Obraztsova. There are three types of singing voices for both women and men: high, medium and low. High voices are soprano for women and tenor for men, middle voices are mezzo-soprano and baritone, respectively, low voices are contralto and bass. In addition, each group of voices has even more precise divisions: soprano - light (coloratura), lyric, lyric-dramatic (spinto), dramatic; mezzo-soprano and contralto are varieties in themselves; tenor-lyrical (di-grazia), mezzo-characteristic (spinto), dramatic (di-forza); baritone lyrical and dramatic; bass high (cantanto), central, low (profundo). [10.P.76]

Correctly defining the nature of voice data is the key to its further development. And this is not always easy to do. There are clearly defined categories of voices that do not cause anyone to doubt their nature. But for many singers (not just beginners) it can be difficult to immediately determine the character of their voice. The presence of good (reliable and promising) vocal technique leads to the fact that the acoustic parameters of the voice (voice, flight, voice strength, dynamic range, etc.) improve as a result of “tuning” the voice in the process of singing.

Soprano (soprano from sopra - above, beyond) is a high female singing voice. Operating range: up to the first octave - up to the third octave. The range of the coloratura soprano, the highest “subtype” of soprano, can reach F-A of the third octave.

Alto (alto, hautecontre; altus - high) - originally called the voice that was higher than the tenor (performing the main melody: cantus formus, otherwise falsetto. Later it denotes a low voice in women and boys. It is considered the second of the four main types of the human voice and, like the other three, appears in varying degrees. Therefore, a distinction is made between low and higher alto. The scope of the first extends approximately from F in the minor octave to F or G in the second octave, while the boundaries of the second are determined by one or two tones above (from A in the minor octave to A in the second octave).

In terms of volume, the high alto coincides with the mezzo-soprano and both voices are often mixed with each other, whereas, according to the natural structure of these voices and the ratio of registers, they are easily distinguishable. The female alto consists of two registers, the limits of which reach B in the first octave, while for children's male altos several steps lower. In the study of harmony, mainly in four-voice works, the alto is called the second upper voice. The alto clef or sign in which the alto part is written is the commonly used clef of C, written on the third line of the musical notation. [11.P.32-33]

Tenor (Italian tenore from Latin tenere - to hold) 1) a high male singing voice. Operating range: up to small - up to the second octave; transitional (conditionally) notes: E flat-F# of the first octave; 2) the name of the voice in the polyphonic texture; in the Middle Ages and the Renaissance, the tenor was considered functionally defining (hence the name), including the identifier of the polyphonic mode; 3) the dominant tone, or "tone of repetition" in psalmody, as well as a similar modal function (also called repercussion) in Gregorian chant.

Bass (from Italian basso - “low”) is the lowest male singing voice. It has great depth and fullness of sound.

Professional choirs. They can be either independent or supported by the state. Consists of professional singers. They conduct regular concert activities. Любительские хоры объединяют людей, для которых пение в хоре — это хобби. They can exist at palaces of culture, clubs, municipalities, at organizations and institutions, at non-musical educational institutions (a very common form), etc.: student choir, staff choir, veterans choir.

Church choirs. Their main activity is participation in church services. Church choirs of a high musical level can also conduct concert activities. Both professionals and amateurs sing in church choirs. The artistic director of a church choir - the regent - must be not only a choirmaster, but also an expert in church services. Educational choirs exist in music educational institutions (music pedagogical schools, colleges, conservatories, music academies, institutes of art and culture, etc.) that train professional personnel in the field of choral art and music education.

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