

**PRACTICAL DESCRIPTION OF THE IMPORTANT STAGES OF
PERFORMING WORKS WRITTEN FOR THE “CHOIR” UNDER THE
ACCOMPANIMENT OF A CONDUCTOR AND CONDUCTING WHILE
LISTENING TO THE ACCOMPANIMENT PART.**

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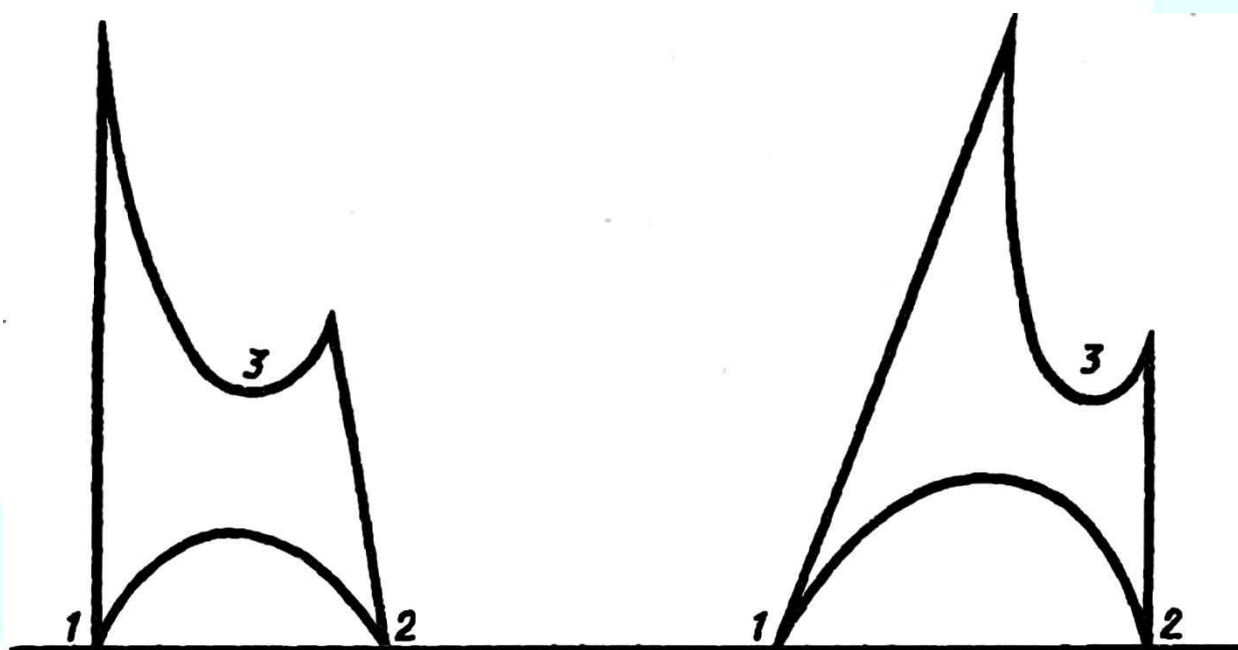
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***Annotation:** The basic harmonic basis of the works written for the choir is the advanced methods of interpreting the color of the accompanying sounds in full performance, which show a strong interdependence through the melody, scale, rhythm of the piano part.*

***Key words:** Choir, conductor, articulation, dynamics, accompaniment, tempo, genre, form.*

Today, conditions and conditions are being created in our country that can fully respond to the requirements of the time, on the basis of comprehensive measures aimed at forming the innovative education system in a qualitative and comprehensive manner. Choral art, which was formed in the 20th century in the Uzbek music culture as a folk art and rose from a simple musical style to a perfect genre, now has a great educational potential in the development of young people. Uzbek and world composers, who have been effective in all genres of choral art, have created acapellas, enriched with elements of simple and understandable musical expressiveness, reworked works of folk character (based on folk tunes of different nations) for the Children’s Choir. The

formation and evolution of choral art goes back to certain historical periods and is aimed at the collective performance of emotional feelings in words and music. Church tunes, which have been refined for centuries, are the foundation of professional choral art. In the process of working with choirs, one of the duties of the conductor is to first tell the story of the origin of the piece, its composer, content, educational significance, and what it is being sung about. In the process of conducting the work, it is important to know the words and their meaning well and master the interpretation while controlling the dynamic signs. In conducting, listening to the texture of the accompaniment in the piano part lays the groundwork for the perceptive continuation and formation of conducting. In the process of conducting, it is important to use the ability of hearing and use the capabilities of hearing. Because mistakes, rhythmic and melodic errors that can occur in many cases are inextricably linked with hearing perception (hearing ability). In conducting, it is important to work the accompaniment part on a three-part grid⁴¹:



Since the fundamental harmonic basis of the piano part shows a strong interdependence through melody, key, rhythm, texture, genre, form, attention is paid to the unity of the

⁴¹ Bezbordodova L. «Dirijirovaniye», -M., «Prosveshsheniye», 1990, 50- p.

color of sounds formed as a result of the harmony of horizontal and vertical movements between them. it is necessary to work on developing a sense of rhythm by performing it at a slow tempo on the full character theme of the piece. In the following stages, advanced methods of studying the work with the chornavoz are presented:

1. Repetitive performance aimed at correction - it is wrong to continue the performance skills without correcting the mistakes made in the parts during the study of the work. Because it is difficult to correct errors that have not been processed in the parts in the full performance. Therefore, it is necessary to eliminate these mistakes during the study period.

2. A process related to performance that slows down and tends to stop, preventing proper playing skills. It is necessary to pay attention to the emphasis on light rhythmic performance.

3. The process of basing the vertical and horizontal texture and structure of the furniture materials into a single execution is extremely important. In this case, following all the dynamic signs of the work, it is shown that the character of the work is illuminated in the process of performance from memory, preparation for concert performance and improvement of performance skills.

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